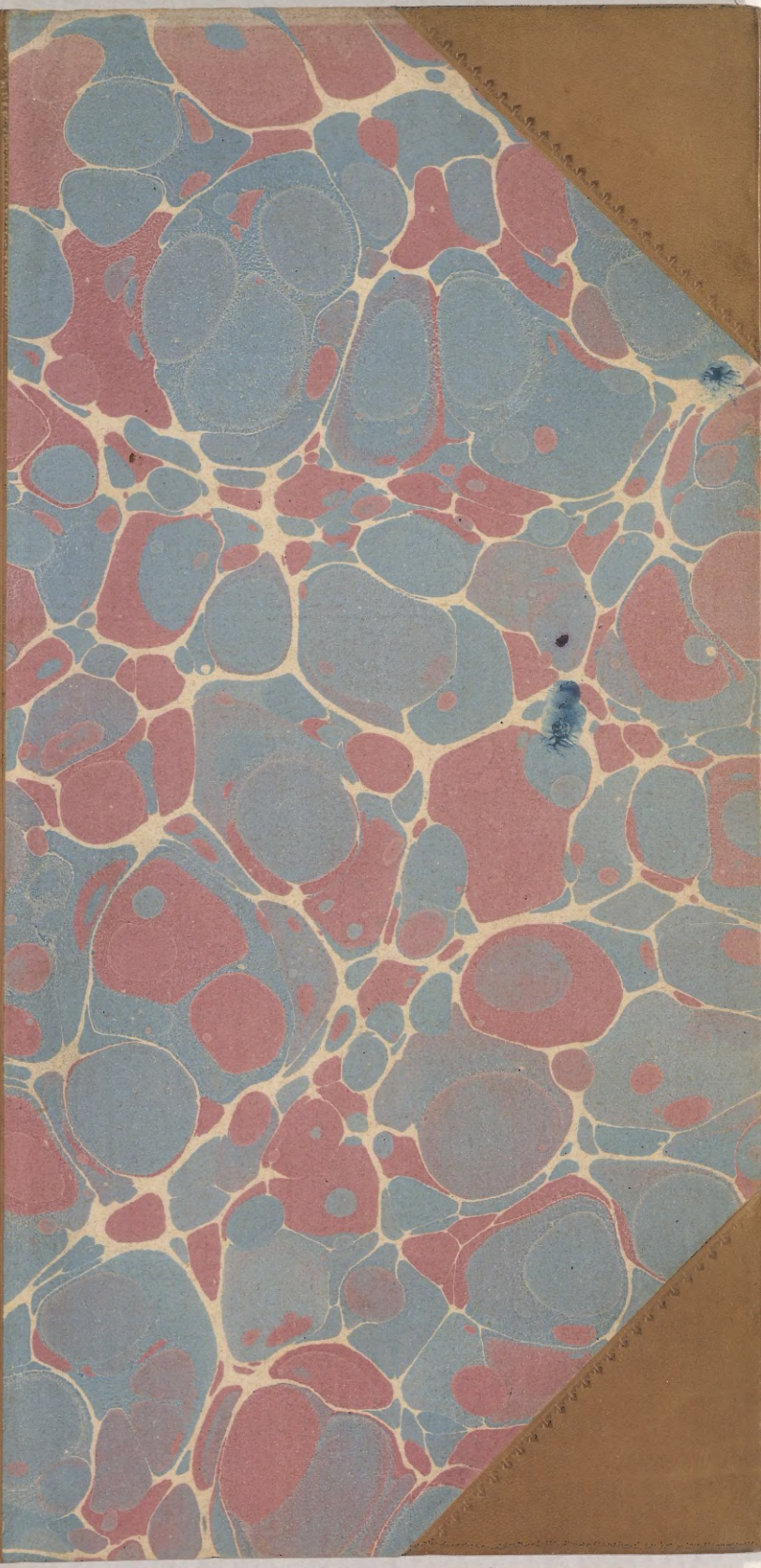


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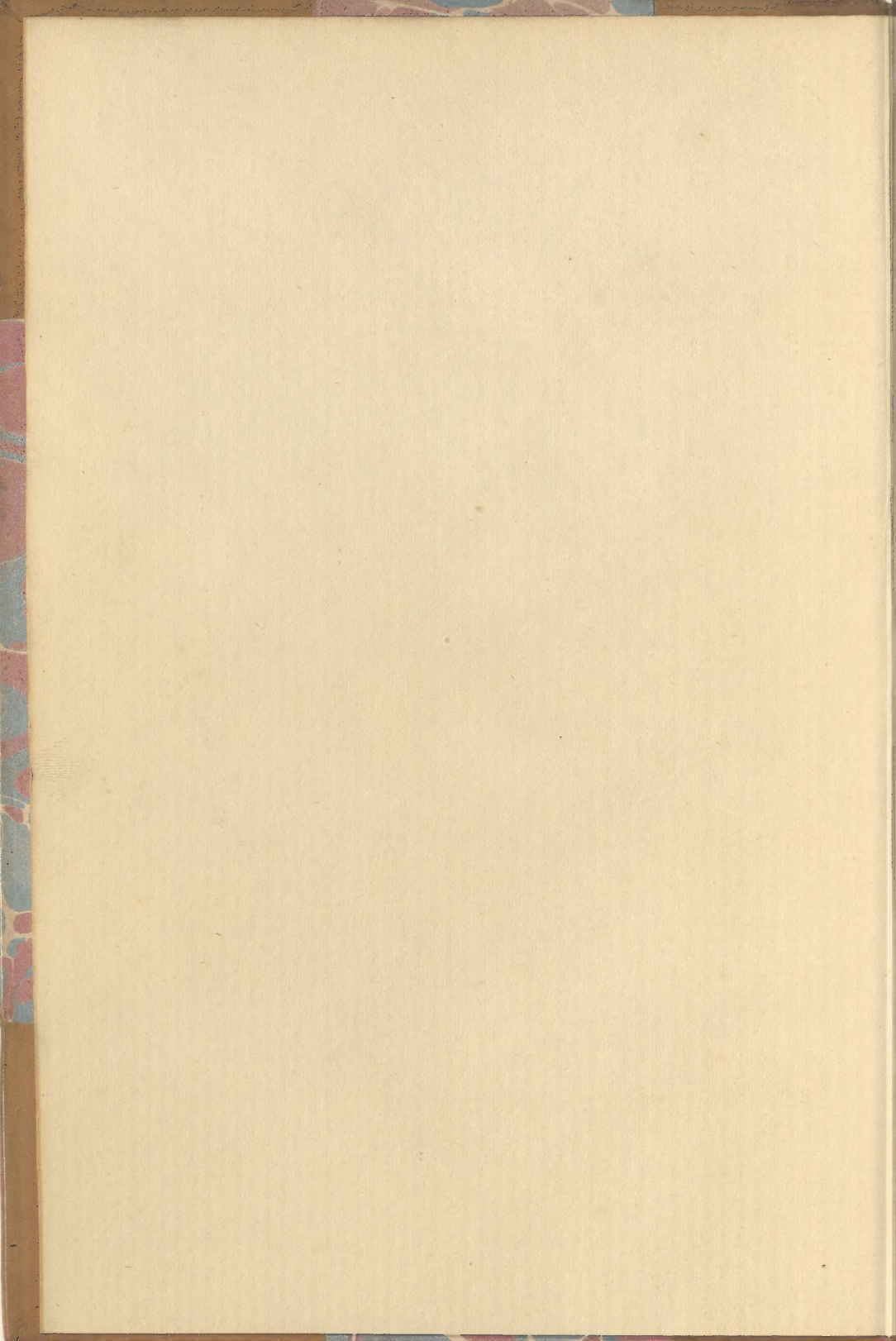


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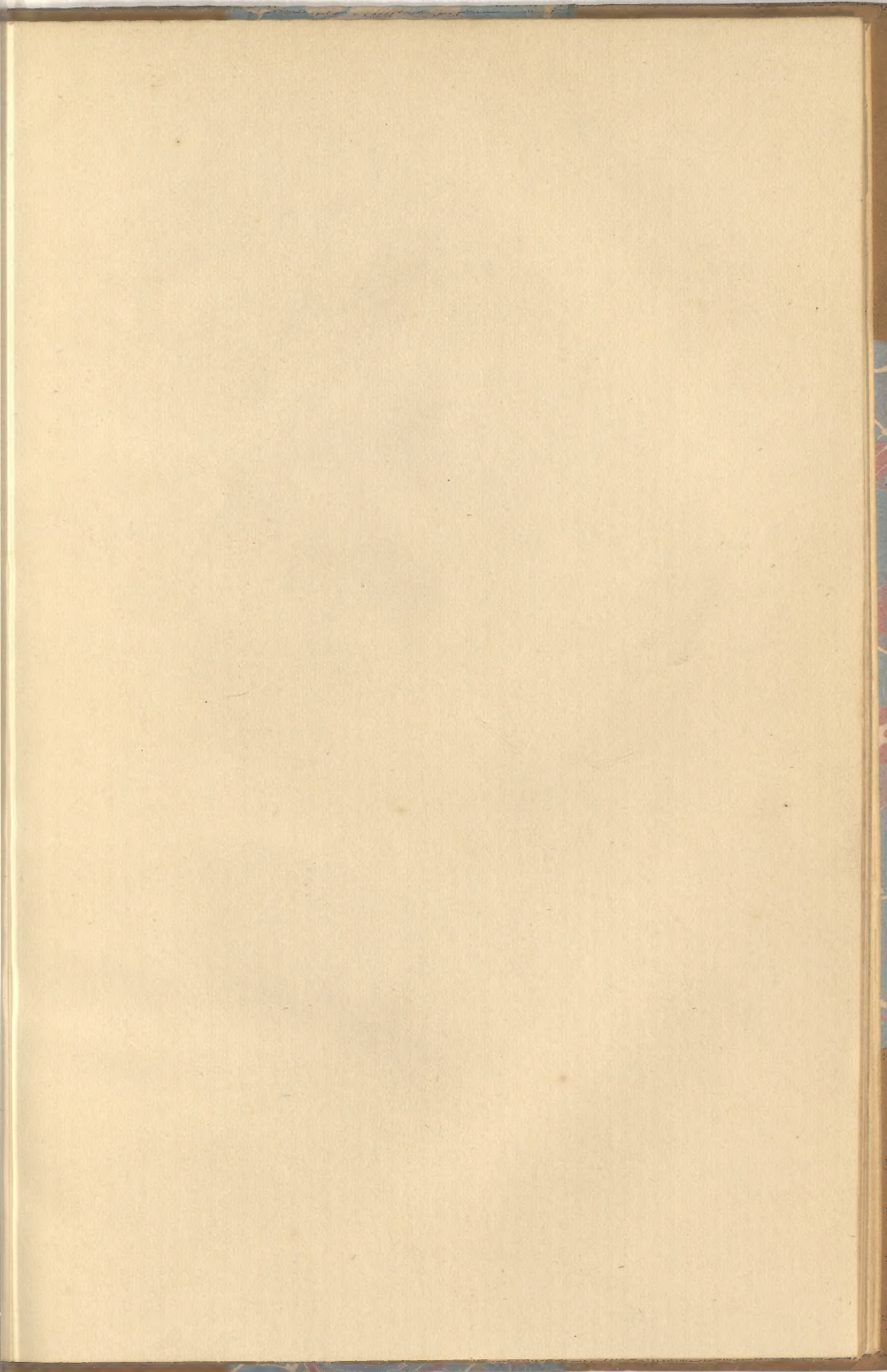
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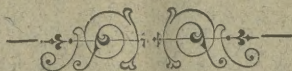




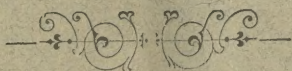
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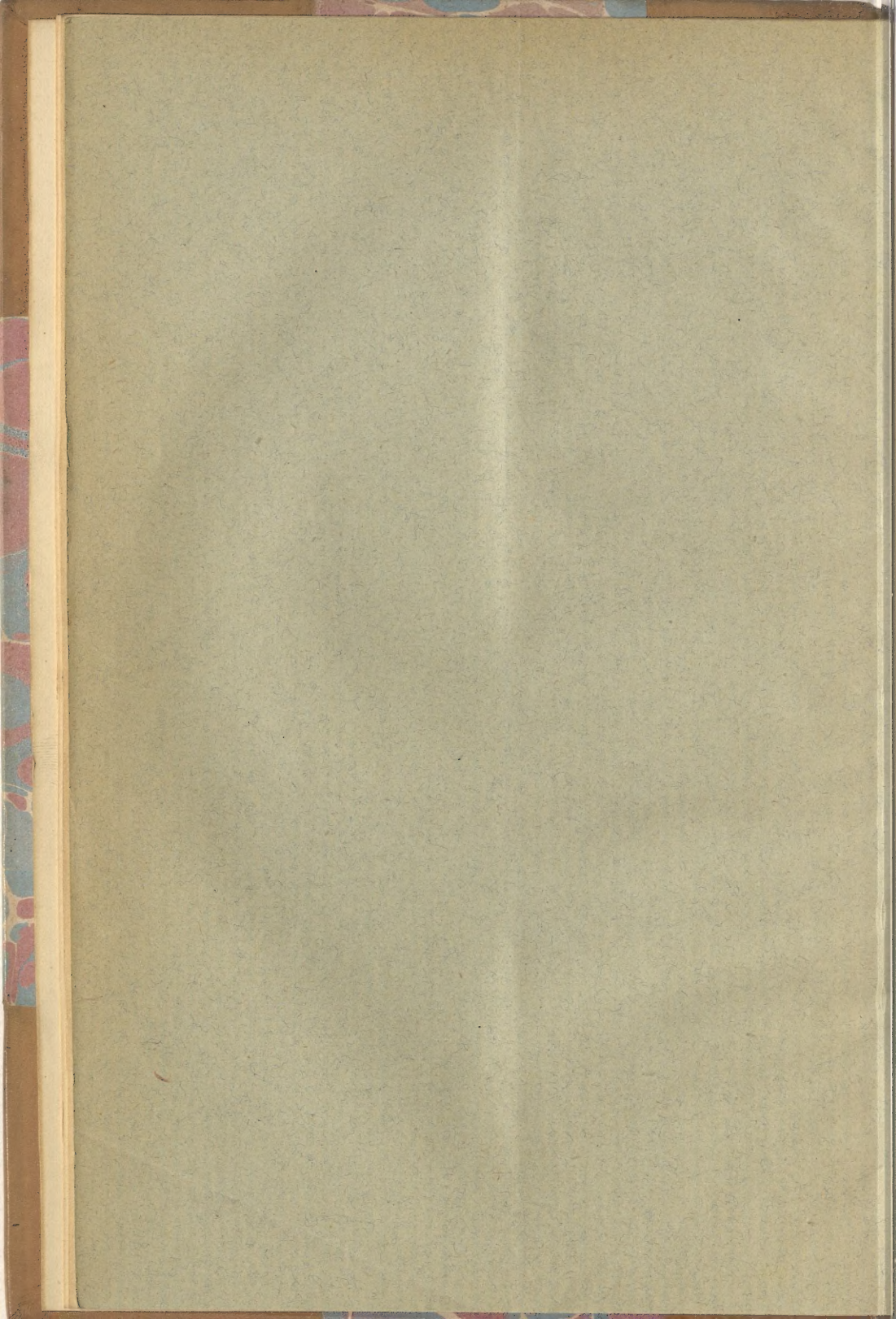


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AND  
OPINIONS OF THE PRESS  
OF  
SEÑOR  
SARASATE  
AND  
MADAME  
BERTHE MARX



1891









# SARASATE.

## ...» BIOGRAPHY. «...

**T**O Spain, and particularly to the already famous city of Pamplona, capital of the Province of Navarre, was reserved the glory of being Sarasate's birthplace, he having been born on the 10th of April, 1844. His father was a bandmaster in an artillery regiment, and his musical compositions are still played now-a-days by military bands.



The hardy and tenacious nature with which the natives of Navarre are endowed is sufficiently known to make it unnecessary that I should enlarge on that subject, yet it may be as well that I should say that Sarasate partakes of all their good qualities in a very high degree, the openness, affability and simplicity of his manners detracting in no way from a wonderful imaginative power and an indomitable tenacity of purpose in mastering the great and intricate mysteries of that art of which he is so clever an exponent.

At the tender age of five years he was able to devote himself to his favourite pursuit, and on his reaching the eleventh year of his age he was sent to Madrid, where he would have a wider scope of improving himself than he had before. His first teacher was Don Manuel Rodriguez, whose principal merit in the eyes of posterity will be the circumstance of his having been the teacher of so incomparable an artist as Sarasate. So rapid was the progress made by the young violinist, that Queen Isabel II. took such an interest in him that she wished him to pursue his studies abroad, for which purpose a pension was given by Her Majesty, and another by the Countess de Mina and the Provincial Council of Navarre.

Early in January, 1856, Sarasate, who was then twelve, left Madrid for Paris, accompanied by his mother, who, however, was doomed not to reach her journey's end, as she died of cholera on reaching Bayonne.

This sorrowful event delayed Sarasate's arrival in Paris, which town he only reached at the end of January, and he was not able to enter the Conservatoire until the following month.

It was customary at the Paris Conservatoire to give several first prizes every year, but on some occasions only one prize was awarded, and for this it was necessary that the merit of the pupil receiving it should be far above that of all the others.

In consequence of his inability to attend the course of studies of October to February, the other pupils had had the advantage of four month's study when he commenced to assist at M. Alard's classes. Notwithstanding that disadvantage, he succeeded in carrying the first prize.

The year following this triumph, Sarasate joined Reber's harmony class, and gained the first *Accessit* when he was but fourteen years of age.

That same year a lady well known and appreciated in Paris, Madame Lassabazie, undertook the charge of the



boy artist, received him in her house, and treated him as her own son. Thanks to her good position, this lady never allowed Sarasate to give lessons in order to gain a subsistence, nor by playing in orchestral concerts, other than at those the results of which were devoted to some benevolent purpose; and so strictly compelled him to follow his studies.

Rossini had a great affection for him, as he proves on the portrait which he presented to him by inscribing the following: "*Au jeune Sarasate, géant par le talent, dont la modestie a doublé le charme.*"

Madame Lassabathie, recognising Sarasate's sacred duty of visiting Spain, in order to thank Queen Isabel, allowed him to go to Madrid in the year 1860.

He played at the Palace before the Queen, who conferred upon him the cross of the order of Knighthood of Isabel la Católica, at the age of sixteen.

Further on, in the year 1861, when he was seventeen years of age, he played in London, returning thence to Paris, where he followed his studies until 1868, in which year he accepted the offer of M. Ullmann, who proposed to him a tour of four months through Austria, Roumania and Constantinople, in company with his compatriot, Carlotta Patti.

Two years afterwards, again in company with Carlotta Patti, he undertook the same tour, extending it to the United States and South America, returning again to Paris in 1872.

Sarasate was then twenty-eight years of age, and as nine years had already elapsed since he saw his parents, he decided to visit Pamplona.

Thence he returned to Paris in 1873, previously visiting Switzerland, Belgium and Holland.

In 1874 he again visited London, appearing several times at the St. James's Hall.

In 1876 he travelled through Germany with his accompanist, Otto Goldschmidt, whose acquaintance he made at Frankfort, and in 1877 returned again to England; since which time, up to the year 1890, he has annually visited during the season, giving a series of concerts similar to those in 1889.

From 1876 to 1890, Sarasate gave over eleven hundred concerts.

Besides the United States and South America, he has triumphantly visited Germany, Austria, Hungary, England, Switzerland, Bohemia, Sweden, Norway,



Denmark, Russia, Poland, Belgium, France, Spain, Portugal, Italy, Silesia and Saxony. And notwithstanding the great applause he has received from the numerous assemblies who have made him their idol, vanity is unknown to him, and to day he is as modest and unpretentious as if he were ignorant of his real value.

During his artistic career, Sarasate has received honours and decorations from all countries, amongst which I recall the following :—

Grand Cross of Isabel la Católica of Spain, the badge and ribbon of which were presented to him by Her Majesty, the Queen Regent, Dona Maria Christina, personally.

Knight Commander of the said order when he was sixteen years of age.

Knight of the Royal Order of Carlos III. of Spain.

Knight of the Red Eagle Order of Prussia.

Knight of the Danebrook Order of Denmark.

Knight of the White Eagle of Weimar.

Knight of the Order of Christ of Portugal.

Knight of the Order of Baden.

Knight of the Order of Wurtemberg.

Knight of the Crown Order of Prussia.

Sarasate is Honorary Member of many Academies, and Honorary Professor of Conservatories of Music ; besides Honorary Director of the Royal Conservatoire in Malaga.

Sarasate has the greatest *repertoire* a violinist ever had. Alternating with the concertos of the great masters, Beethoven and Mendelssohn, he has given three of Max Bruch, two of Saint-Saëns, and one of Mackenzie, the Concerto and the Symphony Espagnole of Laló, and the second Concerto of Henri Wieniawski ; several of the works of Raff, Giraud, Auer, Dvorák and Moszcowski.



## Opinions of the Press.

"Since the days of the ever-famous Paganini, there has been no artist who, single-handed, has achieved such marked and world-wide success as the subject of this sketch. Senor Sarasate, called by some the Demon Violinist, is eminently a *virtuoso* on the violin. He has a style peculiarly his own—a style that simply fascinates all who listen to him. His great charm lies first in the pure tone he draws out from his instrument—no performer ever made the violin *sing* as he does; indeed, it is as though it is the voice of some superhuman agency rather than the vibrating strings of the violin. Then, too, his striking personal appearance is an important factor in the fascination with which he holds his audiences. Altogether he is a wonderful man, a marvellous performer, and a profound musician. His playing is free from mere mechanical skill—and there is a wonderful absence of that trickery that too often mars the efforts of many a clever performer on the violin. No man ever possessed a greater mastery over his instrument—indeed, his merely technical skill is phenomenal. But, with Sarasate, there is genius—that divinely-inspired gift which raises its happy possessor far above the level of mere talent. To call such a man popular is to bestow upon him the weakest possible praise. He is infinitely more than this, for, as a violinist, he stands on the highest pinnacle of fame, a proud position, but one fully worthy of his undoubted genius. Of course, he is by no means exempt from criticism—and he has been handled somewhat severely at times by those whose business it is to criticise. This, however, has been attributable rather to some daringly original treatment of a masterpiece, which has offended the ears of a somewhat too conservative age, than to any lack of merit on his part. Indeed, Sarasate is nothing, if he is not original, and, although one cannot always agree with his rendering of certain great works he may be interpreting, yet one is bound to admit that such rendering is the outcome of the man's individuality, and one admires him for it. A visit to St. James's Hall, during one of his famous recitals, is enough to show how great a hold he has upon the public. Not only will the



Hall be found to be crowded in every part, but ladies in evening dress will be discovered standing in any corner where it is possible to obtain a hearing of his music, or a sight of the performer. It was only during the present season that, upon one occasion, after the last item of the programme had been given, and the occupants of the stalls were hastening away, that the more popular parts of the house kept up a resistless fire of applause, which, at length, resulted in the wished-for *encore*. Then came the strange spectacle of crowds of well-dressed people rushing back up the staircase, madly striving to get in at the doors in order to hear him yet once again. Surely, hero-worship of the most pronounced type could go no farther. The wonder is that, with all the adulation and flattery paid to the famous *virtuoso*, he remains the modest, unassuming man that he is. Older and wiser heads might well have been turned by the success he has achieved. Good cause, indeed, had Rossini to inscribe on the photograph he gave him :—‘Sarasate géant par le talent dont la modiste a doublé le charme.’

“It may be interesting to relate the triumph that awaits Sarasate every year at the Annual Festival of St. Firmin, held at Pampeluna, from the 5th to the 9th of July. He is then made the central figure of a great procession, being usually drawn in his carriage by an enthusiastic crowd, and followed by the representatives of Church and State. When the procession has reached its destination, the proceedings are opened by a violin solo—and how wonderful must be his playing on such an occasion—which is given on a balcony in the presence of the reverent multitude. Indeed, of all the subsequent splendours of the Festival, Sarasate is still the hero.

‘Wherever he goes, North, South, East or West, the ‘Demon Violinist’ is fêted and lionised, but all these triumphs are to him as nothing when compared with that annual home-coming, and the loving welcome accorded him by his own people.”—*Our Celebrities*, September, 1890.

“Senor Sarasate’s playing of Mendelssohn’s Concerto is too well known to need detailed criticism. The extraordinary beauty of his tone, and the romantic charm of his reading of the work were fully appreciated.”—*Times*, October 12th.

SARASATE CONCERTS.—“St. James’s Hall was crowded on Saturday afternoon, when the magician of the violin—in other words, Senor Sarasate—gave the first of a short series of orchestral concerts. It was a familiar scene—every place occupied, everybody enthusiastic, and every note that fell from the instrument of the quiet-looking Spanish gentleman received with open-mouth admiration! If Senor Sarasate had, in the midst of a concerto, walked down the hall and, still playing, up Regent Street, his audience would probably have followed him as docilely as the children of Hamelin followed the pied piper. There are, according to Milton, magicians who can—

‘Bid whirling planets stop their destined course,  
And, through the yawning earth from Stygian gloom,  
Call up the meagre ghosts to walks of light.’

That is scarcely a greater achievement than filling St. James’s Hall with hardened Londoners whenever Senor Sarasate, chooses and keeping them there till he chooses to let them go. The popular artist played two concertos—that by Bernard, and Max Bruch’s in G. minor (No. 1). Of these the first appeared to give less satisfaction than the second. From the violinist’s point of view it is good enough, but lacks the musical charm which belongs to its better known companion. The two ‘calls’ following Senor Sarasate’s performance of the Bernard were, probably, a compliment to himself alone; but there must have been some tribute to the composer in the acclaim that followed the Bruch, and brought the soloist five times to the platform, once to ‘oblige’ with Raff’s Cavatina. Ernst’s Fantasia on themes from Rossini’s ‘Otello’ completed the violinist’s work in a brilliant manner.”—*Daily Telegraph*, October 20th.

“An enormous audience was attracted to the last recital of Friday of Senor Sarasate, who, with Madame Berthe Marx, gave a marvellous reading of the ‘Kreutzer Sonata.’”—*Daily News*.

“The magnificent execution by Senor Sarasate of Dr. Mackenzie’s ‘Pibroch’ will live for a long time in the memory of all present. The writing for the violin is enormously difficult, but the clear and definite manner in which all the intricacies of the solo part were placed before the hearer by Senor Sarasate, received the most boisterous recognition as a perfect triumph of master technicality.”—*Morning Post*, October 11th.



ST. JAMES'S HALL.—“Senor Sarasate gave the third and last concert of his autumn series at the above hall last night. He was assisted by Madame Berthe Marx, in conjunction with whom he gave a very fine interpretation of the Kreutzer Sonata of Beethoven, and the ‘Ronde Brillante’ by Schubert. The programme also included ‘La Fée d’Amour’ of Raff, the ‘Légende’ of Wieniawski, and the ‘Witches’ Dance’ of Bazzini, in all of which he was heard to the greatest advantage. Madame Marx contributed two pianoforte solos, a ‘Fantaisie’ by Chopin and ‘Valse-Etude’ of Saint-Saëns, with admirable delicacy and finish. There was a very large audience.”—*Morning Post*, December 6th.

“The first of the Sarasate concerts was given at St. James’s Hall last Saturday afternoon with even greater success than ordinary. The Spanish violinist has become a power in the musical world, and it was remarkable to see what an enormous audience he had attracted. Probably no violinist since Paganini has created such a sensation. The wonderful certainty of Senor Sarasate’s execution, and the absolute ease with which he conquers every difficulty are not the only features to win the admiration of the public. The violinist produces, in addition to these technical qualities, a tone so pure and sweet that it is a pleasure to listen to him, and his extraordinary ability combined with perfect cultivation and charming taste. The furore he creates is due to his remarkable gifts and his brilliant use of them.”—*The Era*, October 25th.

“The last of Senor Sarasate’s orchestral concerts at St. James’s Hall yesterday attracted an audience such as is gathered together only when M. Rubinstein gives a recital. The stalls were in fact sold out last week, and at a comparatively early hour yesterday morning several enthusiastic ladies had stationed themselves before the doors determined to secure places if only in the unreserved seats. For this result the fact that Mendelssohn’s violin concerto was the chief item of the programme was doubtless, to a certain extent, responsible. Few violinists can play the first movement with more purity of intonation and felicity of expression, or the beautiful andante with greater charm than the Spanish artist; while, despite the rapid pace at which he still takes the final movement, the whole performance renders a remarkable example of virtuosity. Senor Sarasate likewise played M. Saint Saëns’ third violin concerto, and his own variations entitled ‘Muineira,’ besides three encores.”—*Daily News*, Nov. 18th.

"It is useless attempting to criticise Senor Sarasate. When he appears one has only to record a triumph. On Friday night he gave his last concert this season at St. James's Hall, when he was assisted by Madame Berthe Marx. The hall was crowded by an audience who let their enthusiasm know no bounds, and Senor Sarasate was obliged to supplement his programme by a series of encores. One of the great attractions no doubt was the announcement that the great Spanish violinist would play the 'Kreutzer Sonata' of Beethoven. The whole sonata was brilliantly played, but in the andante with variations Senor Sarasate so transported the audience that he was compelled to repeat the movement. He was equally successful in Schubert's 'Rondeau Brillante' (op. 70 in B. minor) and in his new edition of Raff's 'La Fée d'Armour.' The programme also included two smaller pieces by Wieniawski and Bazzini, and two pianoforte solos by Madame Berthe Marx"—*New York Herald*, December 4th.

"Senor Sarasate met with a tremendous reception at his first orchestral concert at St. James's Hall, on Saturday. There was not a vacant seat, and even standing room found ready occupiers. The great Spanish violinist was in wonderful form. His execution was simply perfect, while for beauty of tone and phrasing his playing could not have been excelled."—*Era*.

"This great artist yesterday gave the first of a series of four orchestral concerts at St. James's Hall, which was overcrowded; every seat being occupied before the concert commenced, and also every inch of standing room. The concert opened with a fine performance of Mendelssohn's Italian symphony by the excellent band conducted by Mr. W. G. Cusins, who sympathetically directed the orchestral accompaniments of Beethoven's violin concerto, and contributed to the magnificent success achieved by Senor Sarasate, who has seldom, if ever, been heard to greater advantage. The technical difficulties of the work were surmounted without any appearance of effort, and every shade of expression was delightfully expressed. The cadenza at the end of the first movement was splendidly played—especially the repetition of the leading theme—and at the close of the concerto Senor Sarasate was rewarded with enthusiastic and prolonged applause. A similar reception awaited his performance of Raff's



difficult *Suite for Violin and Orchestra*, and of a *Ballade* by Moszcowski and a *Rondo Capriccioso* by St. Sæens. It was difficult to say which was the more admirable in Senor Sarasate's playing; his expressive execution of cantabile passages, or his astounding *tours de force*. At the conclusion of the rondo he was recalled again and again, and finally played, for the first time in England, a sparkling *Bolero* of his own composition, which elicited hearty and well-deserved applause. This *Bolero* will be heard again with pleasure, for it exhibits the best qualities of its author, both as composer and as executant."—*Observer*.

"Senor Sarasate gave his last concert of the season at St. James's Hall on December 5, when there was so great a demand for tickets as to prove that the popularity of the eminent Spanish violinist remains undiminished. His programme consisted of chamber-music, and included his solo performances, and others in which he was associated with that sterling pianist, Madame Berthe Marx; a special feature having been their fine performance of Beethoven's 'Kreutzer' sonata."—*Illustrated London News*, December 13th.

"The last of the Sarasate Concerts was given on the 5th inst., St. James's Hall being densely crowded. A special attraction was the famous 'Kreutzer Sonata' for pianoforte and violin of Beethoven, and it may be supposed that the audience keenly appreciated the exquisite manner in which the violin part was played by Senor Sarasate. Applause that may fairly be called rapturous was given after each movement, and one of the beautiful variations so charmed the audience that the violinist had to repeat it. His dashing performance of the finale was also enthusiastically applauded. Madame Berthe Marx gave admirable support by her excellent rendering of the pianoforte portion. Most brilliant and effective was the playing of Schubert's 'Rondo Brillante' in B minor. The violin part is showy yet melodious, and the perfect execution devoted to it made it charming to hear. The enthusiasm of the audience was remarkable, and even more emphatic was the demonstration after the performance of Raff's fine solo, 'La Fée d'Amour,' in which a cadenza was given that seemed to include every difficulty that could be performed on the violin. Arpeggios, chords, harmonies, scale passages, daring intervals, shakes, and rapid bowing movements, executed with lightning-like rapidity, yet with

absolute clearness, testified the claim of the Spanish violinist to be considered the Paganini of our day. The violinist, responding to the deafening applause, played another solo, as he did again at the close, after a charming rendering of the 'Légende' of Wieniawski and 'The Witches Dance' of Bassini. Senor Sarasate will quit London leaving behind him a reputation not to be killed like that of Sir Peter Teazle—but likely to stand higher than ever. Madame Berthe Marx pleased the audience greatly also by her playing of solos by Chopin and Saint Sæns, the latter's study in waltz form being encored."—*Era*, December 13th.

"Sarasate's orchestral concert attracted the fullest possible audience at St. James's Hall on Saturday. His playing was delicate, brilliant, and dazzling."—*St. James's Gazette*, October 20th.

"The first of the Sarasate Concerts took place this (Saturday) afternoon, and a familiar scene was repeated once more—a great crush, phenomenal playing, and immense enthusiasm. The demon fiddler's first display was in Bernard's Concerto in G minor, a favourite with the performer, though it does not become interesting until the final movement. He also played Max Bruch's Concerto in the same key, one of the few works by this composer which can be called beautiful, and Otello Fantasia, by Ernst. Even this did not content his admirers, and he had to give them a little more."—*Referee*, October 17th.

"There are some words which ought to be expunged from the vocabulary of all sane persons. I am coming to the conclusion that the peculiarly feminine adjective 'nice' is one of them. 'Isn't it *nice*!' was the exclamation of a gushing lady in front of me when Senor Sarasate and Madame Berthe Marx had finished playing the *Andante con variazioni* movement of the celebrated 'Kreutzer Sonata,' on Friday evening. The observation impelled me to a Johnsonian mood, and I could have growled, 'No, madam, it is nothing of the kind, it is sublime. Sublime it was—the performance of the whole Sonata was an enchantment, and the *finale presto* might verily be a dance measure for angels' feet to tread upon a floor of 'shining ether' (the phrase is Emerson's)."—*Fashion and Sport*, December 11th.



"At Señor Sarasate's last concert he dispensed with the services of an orchestra, and consequently there was no violin concerto, but, in compensation, he played with all the fire and brilliance of which he is so consummate a master the great 'Kreutzer Sonata,' the pianoforte part being excellently rendered by Madame Berthe Marx. In the final *presto* the astounding rapidity and unerring accuracy were alike marvellous, and the audience sat spell-bound till the last note. Then the pent-up enthusiasm burst forth, and the great violinist was recalled again and again. Raff's 'La Fée d'Amour,' and 'Rondo Brillante' were among the other important items in the programme."—*Woman*, December 11.

"There was a crowded audience at St. James's Hall last Friday evening when Señor Sarasate gave his final concert of the season. This time there was no orchestra, the programme being devoted to Chamber Music, and the Spanish violinist having as his only associate Madame Berthe Marx, the pianist. The principal work performed was Beethoven's Kreutzer Sonata for Pianoforte and Violin, of which an excellent reading was secured, the variations in the third movement being played by the violinist with remarkable finish and brilliancy, the second variation meeting with an encore. The two players were also heard in a fine performance of Schubert's 'Rondeau Brillant,' which resulted in both executants being thrice recalled; and, after an admirable rendering of a new arrangement of 'La Fée d'Amour,' Señor Sarasate played one of his own Spanish dances, his other solo pieces being Wieniawski's 'Légende' and Bazzini's 'Witches' Dance.' Madame Marx, as her pianoforte solos, selected Chopin's 'Fantaisie' and Saint-Saëns' difficult Study in form of a waltz, both of which were given with great taste and technical finish."—*Queen*, December 13th.

"The Sarasate Concert on Monday afternoon drew a larger number of people than ever. By 2.30 all the cheaper places were gone, and the pavement in Piccadilly was literally blocked by the disappointed in unwilling retreat, or the reckless clubbing together, if their united means permitted, to purchase more expensive tickets than they had intended."—*Country Gentleman*, Nov. 8th.

SEÑOR SARASATE'S RECITAL.—"Last evening Señor Sarasate, the renowned Spanish virtuoso, whose visit to our shores is always a notable feature of the musical

season, gave one of his inimitable recitals in the Victoria Hall. Those who came had, as was to be expected, an exceptional treat in an almost perfect exposition of violin music. Whether we consider the sweetness of his tone, the power and purity of the harmonics being especially striking, or the triumphant ease with which all the technical difficulties were overcome, or the perfect grace and expression of his playing, both in rhythm and phrasing, and the utmost brilliancy of execution, the performance was a grand artistic success.

"With regard to Madame Marx, whose fame as an accomplished pianist preceded her, there was no doubt some curiosity. In a word, let us say we were not disappointed. Born of a musical family, Madame Berthe Marx made her first appearance in public when only five years of age, and at nine was admitted to the Paris Conservatoire, where she remained until her fifteenth year, carrying off the first prize. From that time she has had a successful musical career, being fortunate enough to win the high approval of Sarasate. To her subsequent continued association with him in his recitals must be attributed the perfect *ensemble* that characterises their performances together. With such a pair the lack of the usual vocalist was not felt to be unsatisfactory. The concert opened with Schubert's beautiful Fantasia in C (op. 159). The charming contrasts of sweet flowing melody and grand inspiring harmonics, with the rapid and almost frolicsome allegro movements, were brought out splendidly, exhibiting the strange wealth of Schubert's fancy, and the wonderful expressiveness and variety of his style. How quickly the emotional character of the music changes! Ever and anon some plaintive melody steals in which seems to speak to us of his unsatisfied longing, and the melancholy born of poverty, ill-health, and disappointment. As one thinks of the extraordinary wealth of his genius, cut short, alas! so soon, the truth of the words cut on his tomb in Währing cemetery is realised, 'Music buried here a rich possession and yet fairer hopes.' The performance was full of a tenderness and refinement that cast a spell over the audience. The perfect unanimity with which the two artistes worked together was especially delightful, a result only to be attained by long acquaintance with each other's style, which secures that sympathetic accord which made the performance so unqualified a success.



"The next piece was Senor Sarasate's favourite, 'La fée d'Amour' (J. Raff), in which his perfect technique and graceful refinement of style were abundantly displayed. The Cadenza, which was of great beauty as well as of extraordinary difficulty, was a remarkable exhibition of brilliant execution, and was listened to in breathless silence. The airy lightness and sprite-like vivacity of many of the passages, with the subdued support of Madame Marx's accompaniment, were delightful. The artistes were heartily recalled at its close. Madame Marx's first solos were Chopin, 'Etudes in C minor and A flat,' and his 4th Barcarolle. In these she exhibited a perfect command of the instrument and considerable dramatic power. With brilliant execution, she combines both purity of tone and a sympathetic appreciation of the dignity and pathos of the works of the prince of the pianoforte. After a few minutes' interval, Senor Sarasate gave as his next solo Ernst's brilliant Fantasia on themes from Rossini's 'Otello.' This is one of the best known of the compositions of the great Moravian violinist, the friend of Mendelssohn, who, an unrivalled performer, was also equally distinguished as a writer for his favourite instrument. Rossini's voluptuous melodies, with Ernst's brilliant variations, were admirably rendered by the Spanish virtuoso, the extraordinary facility with which all difficulties are mastered being most striking. The piece was carried to the end with that enthusiastic *abandon* which comes from the perfect union of the executant with the great master-soul whom he is seeking to interpret. This effort aroused the enthusiasm of the audience, and a hearty encore was the result, Senor Sarasate playing a charming Spanish dance of his own composition. Madame Berthe Marx followed with a melodious 'Valse,' by Zarzycki, and a peculiar descriptive piece by Tausig, 'Zigeunerweisen,' displaying the same high qualities and executive power. For the latter she received an enthusiastic encore, and in response played Liszt's arrangement of Schubert's 'Wohim.' The concert was closed by Senor Sarasate with a charmingly quaint 'Sérénade Andalouse' of his own composition, in which the witchery of his style was again revealed."—*Leeds Mercury*, November 13th.

RECITAL IN THE MUSIC HALL.—"The concert season is thus early in full swing ; and another recital by artists of the first rank was given last night in the Music Hall.

Sarasate is always welcome in Edinburgh, where his extraordinary gifts have long been recognised and appreciated; and Madame Berthe Marx, whose artistic association with the Spanish violinist dates from last year, is a pianist who at her single previous appearance amongst us evoked in all who heard her the desire that she should return again. With two such names in the programme the inducement to attend was great, and accordingly a very large audience assembled in the Music Hall last night. The reception of the two artistes, especially of Sarasate, was enthusiastic in the extreme; and deservedly so, for rarely indeed is a recital so completely satisfying and so free from cause for cavil. Of Sarasate it is scarce necessary to say much at this date. He bears a relation to the music of the violin not unlike that which Liszt bore to the music of the pianoforte. The genius of the latter was of course greater, and his long labours in many fields of musical industry—in creation, in criticism, and in interpretation—have naturally made his figure bulk much more largely in the history of his time. Nevertheless, there are points of comparison that are worthy of note. It is one of the greatnesses of the style of Sarasate that he never allows the true artist to become lost in the mere virtuoso. A virtuoso he is in the highest sense of the term. Not content with bringing his superb technique to the test of all the most trying pieces of the great composers, he has sought out and elaborated new difficulties for himself, just as Liszt used to enlarge the range of pianoforte technique by novel experiments and devices. But, after all, Sarasate's claims upon public esteem are based upon something deeper than mere virtuosity. Such a reading as that given to the Mendelssohn Concerto last night is only possible to one who has carefully thought into and grasped the true meaning and feeling of the composer. Though this has always been one of Sarasate's greatest subjects, it is safe to say that he could scarcely ever have given a more superb reading of it, and the enthusiasm of the audience may be gauged by the fact that he was recalled to the platform no less than three times. A marvellous exhibition of technique was given in a Fantasia by Ernst on themes from Rossini's 'Othello,' for which an encore was demanded and granted; and in the last appearance of the great violinist it was not easy to choose between the serene suavity of tone in the Chopin Nocturne and the extraordinary deftness of bowing and fingering in a 'Witches' Dance' by Bazzini. Madame



Berthe Marx fully ratified the high praise that was passed upon her performance of last season. The selections from Chopin, though brilliantly rendered, were unfamiliar to most of her hearers. She scored a decided success, however, in a series of gipsy-music sketches by Tausig—a work of great originality and extraordinary technical difficulties; and in response to a unanimous recall she gave a crisp and dainty rendering of Rubinstein's well-known 'Staccato' study."—*Scotsman*, November 10.

THE SARASATE RECITAL.—"The advent of so-world famous a violinist as Pablo de Sarasate must ever draw together large and interested assemblies, and although the recital given in the Philharmonic Hall on Saturday afternoon was by no means exclusively a Sarasate performance, that the hall should be filled was only to be expected. The great enthusiasm which is almost the necessary corollary to large assemblage of music-lovers was continuously evoked by the young Endymion out of Spain, as he was once so aptly titled by a great fellow *artiste*. The really impassioned song with which he favoured his hearers—the romance from Rossini's 'Otello'—held them rapt and spellbound while it was poured on them in magnificent purity and richness of tone, shaded with all the minute degrees of expression without which so soft and tender a music poem fails of its mission. The perfection of bowing, the exquisite delicacy of touch, the deftness of fingering, and the almost human sympathy of the gentle song were so mixed up in sweet harmonious concord as to make an ideal interpretation of the theme, to which the grace of the player was a fitting accompaniment. In the number, of which the romance constituted but a portion—the fantasia upon the march and romance from 'Otello,' arranged by Ernst—the violinist also displayed most fully his executorial powers, the concluding part of the march being written evidently with a view of making every possible demand upon the *technique* of the player. Trills, staccato passages, arpeggios, pizzicato and most rapid harmonics, difficult chords, and the most complex writing for double stopping all characterised the composition, and to describe the manner in which it was executed would practically exhaust the table of excellencies and the collection of superlatives finding any place in the musicians' vocabulary. The writing itself could not have been more comprehensive of difficulties, nor could

the playing have been more full of perfection. In answer to the acclaims of the audience, and their demands for an *encore*, Senor Sarasate gave a mazurka of Wieniawski bristling with difficulties. Much interest was felt in the player's own 'Serenade Andalouse,' which was found to be remarkable chiefly for the technical complexities introduced and elaborated upon a distinctly Spanish air, and, of course, rendered with splendid skill, an *encore* being enthusiastically called for. As a tribute to this demand Bazzini's 'Witches' Dance,' a weird but beautiful bit of writing, was given with rare spirit."—*Liverpool Post*, November 17th.

SEÑOR SARASATE'S VIOLIN RECITAL.—"Last night the famous Spanish violinist, Senor Sarasate, assisted by the French pianiste, Madame Berthe Marx, gave a recital in the Town Hall. There was a large audience, and it may be safely said that the entertainment was worthy of all the recognition obtained, the music throughout the evening being well chosen and admirably performed.

"The pieces set down in the programme may be referred to as being for a violin principal, for violin and pianoforte concertante, and for pianoforte alone. The pieces in which the violin is principal were Mendelssohn's 'E minor Concerto,' Chopin's 'Nocturne in E flat,' No. 2, opus 9, and Bazzini's 'Witches' Dance,' opus 43. Mendelssohn's 'Concerto,' it may be remembered, was played here by Senor Sarasate at the Birmingham Festival of 1885. At that time it was universally acknowledged that his exposition of the beautiful and popular piece was phenomenally fine. In manner unlike the renderings of other great violinists, but, as it was again last night, unsurpassable in purity of tone, exquisite finish and clearness. Although the 'Concerto,' as a work of art, loses some of its significance when given without orchestral accompaniments, it may be said to gain in one sense when it has the accompaniment of the pianoforte only. Mendelssohn's orchestral parts are so magnificent as to assume an importance almost equal to the solo part, to which in their absence the hearers' attention is more fully directed. Senor Sarasate's reading is one which recognises to the fullest the varying character of the different movements, and it was impossible to listen to last night's performance without being impressed by the passionate character of the first allegro, the melodious tendencies of the andante, and the brightness and sparkle of the finale. As soon as



the last chords were heard Senor Sarasate was greeted with enthusiastic applause, and after three times returning to the orchestra he played (accompanied by Mr. Goldschmidt) his own Spanish air, 'Malaguena.' The well-known 'Nocturne,' as arranged by the violinist for his instrument, supplied an example of refined and expressive playing, and the 'Witches' Dance,' by the Italian maestro, Antonio Bazzini, although not a piece of equal merit with most of the others in the programme, gave Senor Sarasate a favourable opportunity for exhibiting his skill as an interpreter of modern fantastic music.

"The pianoforte solos were Chopin's 'Barcarolle in F sharp major,' opus 60 (according to Tausig, a love-scene in a discreet gondola), the Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, Liszt's 'Arabesque' on the Russian song by A. Alabieff, 'Le Rossignol,' and an 'Etude Valse' by Saint-Saëns. Madame Berthe Marx is a pianiste possessing power in the execution of the most difficult passages, with marked individuality and feeling for whatever she undertakes. These characteristics were notably apparent in her solo pieces last night, although the 'Barcarolle' by Chopin (taken faster than it usually is) was not dealt with as well as the examples by Liszt and Saint-Saëns. The 'Scherzo' by Mendelssohn was played with remarkable spirit and power, the Liszt 'Arabesque' with exquisite delicacy, and the Saint-Saëns 'Study' (or 'Studies') with marvellously perfect technique. The last-named elicited a hearty encore, replied to by (if memory is not treacherous) Moszcowski's 'G flat Tarantelle.' The pieces in which the violin and pianoforte are concertante were the Andante and variations in F from Beethoven's grand 'Kreutzer Sonata,' and Raff's 'L'Amour de Fée.' The Beethoven extract has been played here by most of the great pianists and violinists who have visited our city, but it has never been heard to greater advantage than it was last night, the two artistes playing individually with the utmost perfection as regards execution and expression, and as associates with unwavering unity of feeling. The piece by Raff is essentially a show piece, full of difficulties for the players and abounding in fantastic passages. The performance pleased mightily, and in reply to a determined redemand, Senor Sarasate (again accompanied by Mr. Goldschmidt) played his own charming arrangement of the Spanish 'Habanera.'"—*Birmingham Gazette*.

"I have just time to mention here that Senor Sarasate and Mme. Berthe Marx appeared in the Music Hall on Monday, the 17th ult., before a crowded and enthusiastic audience. To not a few music enthusiasts the visit of Senor Sarasate is *the* event of the year, and his concert is talked about weeks before and weeks after it takes place. But then there is only one Sarasate! And Mme. Berthe Marx, too; what can be said of her that is 'not in the form of lavish praise? The concert was, as it deserved to be, an unequivocal and complete triumph.'"—*Edinburgh Paper*.

"The artistic event of our concert season is the appearance at the Town Hall last night of the famous Spanish violinist, Senor Sarasate, whose prestige, as a virtuoso, bids fair to rival, if not to *excel*, that achieved in former days by Paganini. Sarasate possesses a fire, a tenderness, an enthusiasm, and a fantastic genius, combined with a phenomenal technique, which seem to silence criticism, and overrule sober judgment. From first to last the playing of the Spanish violinist was of the most refined and brilliant order."—*Birmingham Daily Post*, October 25th.

SARASATE AT THE VICTORIA ROOMS.—"It is not given to many artists to be able to draw a crowded audience in the face of bitterly cold wintry weather, with travelling rendered difficult, not to say dangerous, by frost and snow, but such is the fame of the celebrated Spanish violinist that the large salon of the Victoria Rooms was absolutely filled by a brilliant assembly, whose enthusiasm was in no way cooled by the unpleasant external influences. In fact, once inside the concert room, the spell exercised by 'the magician of the violin,' as Sarasate has been not inaptly described, was sufficiently potent to cause oblivion to all else. As last year, Senor Sarasate was accompanied by Madame Berthe Marx, a lady whose position as a pianist is almost as high as that occupied by her distinguished associate amongst the violinists of the world, and the two artists rendered a programme which was intensely enjoyed by the audience, which included not only amateurs, but local professional musicians of no mean repute. Sarasate and Madame Marx were first associated in a couple of duets, the first being Schubert's 'Fantasie,' op. 159, and the second Raff's 'La fée d'Amour.' It would be preposterous to attempt to enter into a detailed criticism of either Sarasate's execution or of the playing of Madame Marx. Such was the brilliance of the joint



performance that at times the admiration of the ordinary listener was involuntarily diverted from the marvellous skill of the violinist to the no less extraordinary power of the pianist, but throughout there was a perfect accord existing between the artists, and at the conclusion of the second duet the enthusiasm of the audience had reached such a pitch that an encore could not be resisted. In response, Sarasate played a delightful mazurka by Wienawski. The violinist also contributed two solos, and perhaps these proved the most popular features of the programme. Ernst's 'Fantasie' on themes from Rossini's 'Otello,' so enchanted the audience that there was again a spontaneous outburst of applause, and Sarasate, in acknowledgment of the compliment, gave as an encore a delicious trifle of his own composition. In striking contrast were the two pieces which comprised his last solo, viz., an arrangement by himself of Chopin's stately 'Nocturne in E flat,' and Bazzini's fantastic 'Witches' Dance.' In turn, Sarasate displayed that beautiful richness of tone and marvellous technical skill for which he is unrivalled; some of the effects he succeeded in producing being positively startling. Herr Otto Goldschmidt was the accompanist. Madame Berthe Marx selected for her solos Chopin's 'Etudes in C minor and A flat,' and '4th Ballade,' Zarzycky's 'Valse,' and Tausig's 'Zigeunerweisen.' Rarely has an audience had the opportunity of enjoying such pianoforte playing, and in response to an enthusiastic encore Madame Marx rendered a staccato study by Rubenstein."—*Bristol Mercury*, November 29th.

THE SARASATE RECITAL.—"For more than a decade Senor Sarasate has been periodically before the British public, and he and his style have been written about voluminously. What, then, is there new to say regarding either? In the matter of *technique* he is unsurpassed; his interpretive faculty is strong; and his tone is of exquisite purity, 'a liquid tone without a scratch,' as a leading resident musician enthusiastically described it while listening to this remarkable violinist in the Philharmonic Hall on Saturday, when Senor Sarasate, in conjunction with Madame Berthe Marx, a pianist of high reputation, gave a recital in the presence of a large audience, whose expressed appreciation of the performances of both instrumentalists hardly knew any limitation. Great was the company of the violinists—professional and amateur—and it was they who in several instances led the

applause which stirred the echos of the hall into life. In the programme of this recital were the following numbers:—Duet for violin and pianoforte, 'Fantasie,' op. 159, Schubert; duet for violin and pianoforte, 'La Fée d'Amour,' Raff; solos for pianoforte, 'Etudes in C minor and A flat,' Chopin; solo for violin, 'Fantasie brillante sur la march et Romance d'Otello' (Rossini), Ernst; solos for pianoforte, 'Valse,' Zarzycki, and 'Zigeunerweisen,' Tausig; solo for violin, 'Serenade Andalouse,' Sarasate. It will thus be seen that the first part of the programme was of the standard classic order, whilst the other presented compositions of a different type, yet interesting in many ways. The Schubert 'Fantasie,' which rather suggests the sonata, is a characteristic example of its author, in its living melodic grace and the beauty of its form. Played by Senor Sarasate and Madame Marx with rare sensibility, it wrought a deep impression. In another vein, the elaborate Raff duet and its performance were equally satisfactory, and in his share of the latter Senor Sarasate demonstrated his phenomenal command of the multiplicity of active details whose mastery is essential to perfection in violin playing. Madame Marx's treatment of the pianoforte part was worthy of that of Senor Sarasate of the violin part, and no higher praise than this is possible. The Tausig piece, a long compilation of gipsy dances, and trying to the executant, was given with abundant colour and animation. To an encore she responded with Liszt's 'Rossignol.' At the close of his marvellously accurate execution of the Ernst 'Fantasie'—that terror even of the mature player—Senor Sarasate was recalled, and gave one of Wieniawski's mazurkas, to which he added some little embellishments of his own. No less brilliantly rendered, his 'Serenade' led to another recall, and he acknowledged this by giving Bazzini's 'Witches' Dance,' a quaint and piquant composition. Senor Sarasate's power and skill are undiminished; that they may long remain so is the wish of the thousands who enjoy the performances of this 'pale magician of the bow.'—*Liverpool Mercury*, November 17th.

CHORAL UNION CONCERT IN ST. ANDREW'S HALL.—  
 "The crowded audience last night in St. Andrew's Hall at the second concert of the subscription series was both a testimony to the high artistic powers of Senor Sarasate and a credit to the good taste of the music-loving public of Glasgow. The great violinist was accompanied by



Madame Berthe Marx, whose talent as an accomplished pianist of solid acquirements and elevated taste have before this also been recognised by Glasgow audiences. The arrangement of the programme was notable for its interesting variety; the inclusion of pieces only for their musical worth and for the order in which they were arranged. Schubert's grand fantasia worthily stood first, and the interpretation of it was, on the part of both artistes, most intelligent and effective. In the short andante the pure, sweet tones of the violin were heard to great advantage, telling most pointedly even in the softest passages. In the allegretto the pianoforte has a large share of the work, and the pretty light twittering phrases came with easy grace and crispness—their echo on the violin, used here with rare but artistic reticence serving to mark by contrast the richer effect of the chords. In andantino, a melodious theme given out by the piano and repeated by the violin was followed by some graceful light variations, touched off with delicacy and point. The combined playing of the two instruments in this movement was especially notable. The second andante is a lovely piece of melody for the violin, which lost nothing in the hands of the player. At the close of the brilliant finale there was enthusiastic applause. In the pretty tripping dance-like measures which form the first movement of Raff's duet, the tasteful inter-adaptation of the violin and pianoforte was again most remarkable. At the close of this item Senor Sarasate gave a cadenza of a style and character, both as to difficulty and good taste such as is rarely heard. It was addressed specially to the educated in violin technique, but was appreciable by any one gifted with a fine ear, while there was not a phrase in it showing a mere desire for display. It began with a series of clear, well-toned shakes high up on the finger-board, then followed some difficult double-stopping phrases, including trills on the higher notes, light complicated staccato work, 'feathering' in which every note was struck crisply and clearly, and a long and difficult harmonic passage with some double stopping phrases, concluding with a lengthened shake passage of beautifully graduated tone. At the close of this item both players were heartily applauded, and Senor Sarasate was three times recalled. The Ernst solo involves some difficult technique, while as a composition it is a most fascinating piece of music. Such work as leaping from a double-stopping passage on the back strings to a high harmonic was performed with

an ease and precision rarely seen, while all through the wonderful command of bow and fingerboard was completely subordinate to musical effect. The cantabile playing in this item, notably the giving out of the romance theme, was the perfection of 'singing' on the violin. In the last solos the nocturne was another piece of charming cantabile playing, executed with a smoothness and grace that gave full effect to the dreamy character of the piece, and the wildly erratic strains of the Witches' Dance were given with point and delicacy. To an enthusiastic encore the player replied with a mazurka by Zarzycki, which was also heartily received. As a soloist Madame Marx takes a high position, and her technique was admirably displayed in the Chopin studies. In the ballade one had no great difficulty in weaving a story to fit the delicately executed passages rising from plaintive strains to more joyful phrases, bursting out into pleading earnestness, and finally sinking in the plaintive mood. Zarzycki's valse was touched with light and easy grace, and the Tausig item was distinguished by thoughtful earnestness and facility of execution. The grand success of last night augurs well for the coming season."—*Glasgow News*.

"Accustomed as he must be to be welcomed enthusiastically, even Senor Sarasate can seldom have bowed to more genuine and more prolonged applause than that which greeted him at St. James's Hall on Saturday. The great Spanish violinist usually comes to us only in the time of roses and nightingales, and is doubly welcome now, 'when all the summer flowers are gone, and leaves begin to fall.' Past master as he is in his exquisite art, there is nothing new for the critics to say, nothing but to reiterate the well worn note of wondering admiration. It was generous of Senor Sarasate to grant a fragment of Chopin in response to repeated recalls, for no living musician interprets as he does the wild poetry and passion of the nocturnes."—*Herald*, October 26th.

"Without exception there is not a violinist living more absolutely safe in his attack than Senor Sarasate. In 'The Witches' Dance,' which he played last night he repeated an F four times, taking it each time upon a different string and dead in time. This was by no means the most marvellous thing he did, but nothing illustrates better his perfect mastery of the violin."—*Newcastle Leader*, November 22nd.



SENOR SARASATE'S VIOLIN RECITAL.—“It is not every day that lovers of music have the opportunity of hearing a violinist of Senor Sarasate's surpassing ability. It was no wonder, therefore, that the Dome was required for the purpose of the recital, or that even an unpleasant down-pour of rain should have scarcely any perceptible effect in thinning the room. There was evident anticipation of a treat, and no little expectant curiosity among many of the audience who were making their initial acquaintance with the virtuoso. Raff's ‘Suite for violin’ was the first effort of the Senor, and its various movements were given with a freedom of touch and finish of execution about as near perfection as it is possible to imagine such exquisite and melodious music. Then followed Wieniawski's ‘Concerto,’ and after an effective new ‘Ballade,’ Saint Sæns' ‘Rondo Capriccioso,’ another composition which exemplified the Senor's brilliancy of execution to a remarkable degree. The programme, indeed, was one in which each item seemed to have the effect of intensifying the enthusiasm of the audience, for the recalls which invariably occurred at the end of each piece marked quite the very highest pitch of delight. Senor Sarasate brought his recital to a close with a most pleasing composition of his own. This was his ‘Muineira,’ in which he introduced a number of Spanish national songs, with variations. At the close of the entertainment, he received a final recall to the platform. His experience throughout the afternoon must, like that of his audience, have been of a most satisfactory character.”—*Brighton Guardian*, May 23.

“Senor Sarasate gave the first of three concerts at St. James's Hall on Saturday afternoon. An admirable orchestra, conducted by Mr. Cusins, formed a fine background for Senor Sarasate's fine playing. For an hour or so the illustrious violinist kept his audience attentive. Then, in answer to an invitation it would be difficult to refuse, he gave an extra delight. With only the soft accompaniment of a piano he played a simple ballad-like melody with a delicacy and a sweetness that gave more delight in five minutes to many of the audience than the whole hour before. How often violinists, like other people, mistake quantity for quality, and try how many notes they can play in a given time rather than how best they can touch the hearts and waken the sympathies of the audience.”—*Bath Gazette*, October.

"Since the days of Paganini, there has been no violinist who has, single-handed, achieved such world-wide success as Senor Pablo Sarasate, who made his first appearance in Newcastle last night under the auspices of the Chamber Music Society. Sarasate's great genius, fascinating style, absolute purity of tone, power of making the violin sing, phenomenal technical skill, and very striking personal appearance have raised him to the highest pinnacle of fame, and made him known under the name of the 'Demon Violinist,' or the 'Magician of the Violin.' Pablo Martin Meliton Sarasate was born at Pamplona, in Spain, in 1844.

"Although it is stated in Sir George Grove's 'Dictionary of Musicians' that he played for the first time in England at the Philharmonic Concert, London, May 18, 1874, his first appearance in this country really took place at the Crystal Palace in the year 1861. Since Sarasate's visit in 1874, he has regularly returned to this country every year, and has always been fêted and lionised. Nay, it is stated that at his concerts even the ladies do not spare their elegant kid gloves for him. Only the other day, a well-known London contemporary spoke about his playing in the following way:—'If Senor Sarasate had in the midst of his concerts walked down the hall, and still playing, up Regent Street, his audience would have followed him as docilely as the children of Hamelin followed the piper.' Surely hero worship cannot go farther, and it is marvellous that Sarasate can remain so modest as he is with all the flattery paid to him. Indeed, good cause had the great composer Rossini to inscribe on the photograph he gave him:—'*Sarasate geant par le talent dont la modestie a doublé le charme.*'

At the Birmingham Musical Festival in the year 1885, I had several opportunities of seeing the celebrated violinist, especially during the orchestral rehearsals of Dr. Mackenzie's Violin Concerto, Op. 32, and nothing could well be more unassuming than the way in which the quiet-looking Spanish violinist appeared then. How particular he was that every point of beauty and interest in the composition should be brought out. There was no thought of himself, only of the work. The magnificent execution by Sarasate of the concerto at the festival will long live in the memory of all present.



"As a concert player, Sarasate's repertoire is exceedingly varied, comprising all the works by the old masters, as well as those of composers of more modern date. As a composer of violin music, he comes strongly to the fore in his 'Spanish Dances,' transcriptions of 'Carmen,' 'Faust,' and arrangements of Chopin's famous pianoforte 'Nocturnes,' etc."—*Newcastle Paper*.

"The famous Mendelssohn Concerto, which was one of the principal numbers in the programme of the previous Sarasate concert in Dundee, was played on this occasion by special request. This wonderful work was composed in 1844—curiously enough, the very year of Sarasate's birth—and it has long been a favourite with advanced musicians. It would be difficult to find two players who so exactly agree in the interpretation of it as do Sarasate and Madame Berthe Marx. They have so far identified themselves with the music that their reading of its meaning is in perfect harmony. The violinist's performance of the most difficult passages was so free and flowing that it might easily have been supposed that he was improvising the infinite variety of musical forms in the *allegro molto vivace*, and playing not from memory, but by inspiration."—*Dundee Courier*.

THE SARASATE CONCERT AT THE SHAFTESBURY HALL.—"A numerous and highly-appreciative audience was present at the violin recital given by Senor Sarasate, assisted by Madame Berthe Marx (piano), at the Shaftesbury Hall, Bournemouth, on Tuesday afternoon. The performance was an emphasis of the exalted opinion already formed of Senor Sarasate's wonderful playing. Both instrumentalists were over and over again applauded, and a wish was apparent among the audience that they would soon pay a return visit."—*Bournemouth Visitor*, November 1.

"Senor Sarasate, the great Spanish violinist, and Madame Berthe Marx, the eminent pianiste, gave a recital in the larger Bath Saloon, Torquay, on Saturday afternoon. Notwithstanding unusually high prices of admission, the recital attracted one of the largest and most distinguished gatherings ever seen in the large hall. The interest was of the highest order. The most brilliant virtuoso of his instrument was heard in conjunction with Madame Marx, in the andante and variations from the Kreutzer Sonata; in Mendelssohn's violin concerto, and in 'La fée d'Amour'."

(Raff). His beautiful delivery of the andante of the concerto, and his crisp technical perfection in the succeeding rapid finale drew loud plaudits; while his wondrous display of all the resources of the violin in Raff's dazzling duo evoked manifestations of astonishment as well as delight. His own transcription of Chopin's lovely Nocturne in E Flat, played with exquisite expressiveness, led to further enthusiastic demonstrations. Madame Berthe Marx is a pianist of the first rank. Her charming performance of the Scherzo from Mendelssohn's music to the 'Midsummer Night's Dream,' and of 'The Nightingale,' of Liszt, and above all, her splendid execution of a difficult valse study by Saint-Saëns, led to repeated calls to the platform. Senor Sarasate played on his famous Strad."  
—*Western News*.

"On Tuesday night, the large room of the Guildhall was filled in every part by a brilliant assemblage, attracted to hear the celebrated Spanish violinist, Senor Sarasate. Expectation ran high as to what might be expected, but we venture to say that it was far exceeded. The first few notes by the violinist in Beethoven's duet for violin and piano, from the 'Kreutzer Sonata,' with which the concert opened, revealed a purity and delicacy of tone which were altogether surprising, and from that moment to the close of the concert the whole audience hung with breathless eagerness upon every note he played. To convey any idea of the quality of his playing is no easy matter. We have spoken of the extraordinary beauty and purity of his tone, we might go on to speak of his perfect technique, of the marvellous combination of rapidity and accuracy, every note, even in the most rapid passages, being clear, distinct, and perfect. We might by such means show his complete mastery of his instrument, and yet there would be still wanting that which is far more important than the most perfect manipulation. To judge properly of Sarasate's power, you must watch the charm he lays upon his audience, and then you will discover that he is possessed of that something which no training can ever bestow—sensibility, taste, feeling; in a word, genius. In this strange power of captivating and charming an audience, Sarasate is certainly very remarkable. He was most ably assisted on Tuesday night by Madame Berthe Marx, and it a high compliment to her to say that her playing was well worthy to rank with that of Sarasate. The applause which followed all Sarasate's pieces was rapturous and



enthusiastic, and at the close of the last piece it was so persistent that he played a beautiful piece as an encore."  
—*Cambridge Independent Press*, November 8th.

SEÑOR SARASATE AT THE VICTORIA ROOMS.—"If the occasion had been ordinary, a large audience at the Victoria Rooms would have been surprising. The return visit of Señor Sarasate, however, was an event of exceptional interest, and the severity of the weather had no effect on the attendance. The large salon was filled, and even those responsible for the recital could not have wished for more. There is no need to describe the artist's manner of playing. It would be much like the attempt to gild refined gold, or paint the lily. The remark that he plays perfectly is about all one can say of him. The listener cannot escape from the impression that he seems to have exhausted the resources of the violin. It is a wonderful instrument, which many have found out in their failure to master it, but Sarasate has given life-long loyalty to it, and, in return, it yields up to him all its hidden harmony. The pieces selected make extraordinary demands upon the player, and in rendering them Sarasate seemed to be doing all that could be possibly accomplished on the violin. The pianiste was Madame Bertha Marx, who is generally acknowledged to be in the front rank of players. Though in reputation she was somewhat overshadowed by Sarasate, yet she shared the honours with him, and was genuinely encored. The delicacy of her touch and her manipulative dexterity are features which are prominent in her playing. It is rare at a concert that the interest is sustained as it was on this occasion."—*Bristol Western Press*, November 29th.

BIRKENHEAD SUBSCRIPTION CONCERTS.—"The second of the Birkenhead Subscription Concerts was, last evening, given in the Town Hall, and a large audience enjoyed the very high-class programme submitted to them. Señor Sarasate, who revisited Birkenhead after a lapse of ten years, was the principal attraction, and, in conjunction with Madame Berthe Marx, he bore most of the numbers sat down. The andante and variations from the Kreutzer Sonata was magnificently played, the beautiful, smoothly-flowing theme and variations receiving full justice at the hands of the violin king, Señor Sarasate. The collaboration of the two *artistes* is undoubtedly without equal, the sympathy between them being perfect, as far as perfection lies within mortal

reach. Senor Sarasate also gave Mendelssohn's concerto in E. minor (Op. 64), in which the andante was exquisitely played; also the 'Witches' Dance' (Bazzini); *encore* 'Zapateado' (Sarasate), and a Chopin 'Nocturne,' arranged by himself. As an *encore* to the concerto he gave one of his own superb 'Habanera,' in the execution of which he displayed all the unrivalled purity of tone and matchless execution which placed him at the head of living violinists. Madame Marx's solos, all of which were interpreted with fine sympathy and great technical power, were a 'Barcarolle' (Chopin), the scherzo from 'Midsummer Night's Dream' (Mendelssohn), the beautiful 'Rossignol' (Liszt), and a waltz of Saint-Saëns, for which an *encore* had to be given. Delicacy of touch, clearness of phrasing and sympathy of expression characterised each number, and Madame Marx is to be congratulated on a most successful *debüt* at these concerts."

"Senor Sarasate made his *rentrée* in London for the season on Saturday week, at St. James's Hall, which was densely crowded, and his reception was of the most enthusiastic character. Respecting his wonderful powers of execution it is difficult to speak fairly without running risks of appearing guilty of hyperbole, and no verbal description could do justice to the exquisite quality of his tone, the faultlessness of his intonation, and the facility with which he executes *tours de force* in which difficulty is heaped on difficulty until the listener's delight is mingled with amazement."—*Nottingham Daily Guardian*, May 14th.

SENOR SARASATE IN WOLVERHAMPTON.—"The sensational event of the musical season now centres in the magic violinist who has been the lion of London, Paris, and all the great capitals of the Continent for the last three years, the Spanish virtuoso Sarasate, whose surpassing technical power on the most difficult of instruments astounds those most conversant with and most desirous to master it. What in Paganini's day was considered superhuman is to Sarasate a bagatelle. Difficulties almost insurmountable to the finest of our players are to him child's play. Sarasate is on the violin what Bottesini was on the double-bass, far away beyond all competitors. The technical skill is not the only gift of the quiet Spaniard. There is a genius, the power of which casts a spell irresistible in its enchantment to the

listener. The sensitive, nervous, temperament, impassioned tenderness—in short, every emotionable feeling that can move a musician, and awake responsive sentiments in the hearts of his listeners, are bestowed on Sarasate. The crowded houses which have greeted him in every town on his provincial tour testify to this fact. The press are exhaustive in their encomiums of his playing, and equal praise is bestowed on Madame Berthe Marx, who, as a brilliant and highly-finished pianist, is a fitting coadjutor to share the honours of the programme."

"‘There is none like him—none,’ appeared to be the verdict of the enthusiastic audience which welcomed Senor Sarasate at St. James’s Hall last Saturday. The news that there will be two more opportunities of hearing the great artist in November and December will be good indeed to those who failed to gain admittance in the hurry of the season. Truly we can forget our London fogs and catch a reflected glow of the fire of the sunny South when the magician takes his magic bow and carries us away into fairyland. Rapt attention was the rule at the first concert, and the proverbial pin might have been audible evening the final ‘encore.’"—*Haddingtonshire Courier*, October 24th.

SARASATE’S RECITAL.—“The music-loving public of Cheltenham and the surrounding district have no cause for complaint at what has, up to the present time, been provided for their enjoyment. Indeed, the season of 1890-91 will be looked back upon as one of the most important for many years past. If the Patti concert was the vocal event of the season, Senor Sarasate’s violin recital was certainly the artistic and instrumental. It would be impossible to have a more wonderful performance than that given in the Winter Garden on Thursday. The building, as might have been expected, was filled with a fashionable audience—which embraced many of the leading county families—which occupied not only the concert room, but extended to the dome. The concert was timed for three o’clock, but it was nearly twenty minutes past when the celebrated virtuoso, preceded by Madame Berthe Marx, stepped on to the stage and bowed in acknowledgment of the applause with which he was greeted. The artistes lost no time in commencing the andante and variations from Beethoven’s ‘Kreutzer Sonata,’ which was the first number on the pro-



gramme, the opening bars falling to Madame Marx, being played with the greatest delicacy of touch. The sonata formed an excellent overture to the concert, founded as it is upon a theme which gives both players abundant opportunities for displaying their skill. The variations at once brought out the brilliant tone and refinement of expression for which the Spanish violinist is remarkable, and with which, from the first movement of his bow to the conclusion of the duet, he held the audience entranced. The marvellous agility and perfection of his playing astonished the large audience ; but the first number, brilliant though it undoubtedly was, was surpassed by Mendelssohn's famous 'Concerto' in E minor op. 64, the opening *allegro* movement with its unaccompanied cadenza being a masterly performance ; and the full and rich tone for which he is noted being heard in the *andante* following, and which leads up to the *finale*, full of rapid movements in which the accomplished musician delighted his hearers by the accuracy and distinctness of his *arpeggios*. So delighted indeed was the audience that the accomplished performer twice reappeared in answer to the rapturous applause which succeeded his effort. Madame Berthe Marx next played two solos—Chopin's 'Barcarolle' in F sharp, and Mendelssohn's Scherzo from the 'Midsummer Night's Dream,' in both of which, as in her duets with Senor Sarasate, she showed herself to be a perfect mistress of the pianoforte, her performances throughout betraying the highest culture and taste. In addition to the solos already mentioned she played 'Le Rossignol' (Liszt) and the 'Etude Valse' (St. Sæns). The next item was a duet by Joachim Raff, 'La fée d'Amour,' for violin and piano, in which again both performers had ample opportunity, which they did not fail to use, of displaying their skill. The dash and daring, with the exquisite finish and charm of tone with which Sarasate executed the rapid *arpeggios*, and the perfect ease in which he did so, and his lavish and effective employment of harmonies, thrilled his hearers and he was greeted with rapturous applause, and generously responded to an encore with one of his own compositions, which was alike remarkable for beauty of tone, grace of execution, and the effortless and perfect manner in which he introduced harmonies, and the marvellous delicacy and ease with which he executed the *staccato* passages. In 'The Witches' Dance' (Bazzini)—for which he was also encored, and to which he responded.

again with one of his own compositions—the same features were strongly marked; while in the favourite E flat ‘Nocturne,’ by Chopin, he produced to a high degree that singing effect for which he is noted. It would be almost, if not quite, impossible to describe adequately or fully the effect produced by his playing, but it may to some slight degree be realised when it is remembered that he and Madame Marx alone kept a large audience entranced for two hours.”—*Gloucestershire Echo*, November 28th, 1890.

“The fame of the great Spanish violinist having preceded him to Cambridge, an overflowing audience assembled in the Guildhall to prove for themselves that the reports of Senor Sarasate’s ‘brilliant and dazzling’ playing—reports almost too wonderful to credit—were correct. That his powers had been by no means exaggerated was at once proved by the performance, with Madame Berthe Marx, also a player of the highest rank of virtuosi, of the Andante and Variations of Beethoven’s ‘Kreutzer Sonata’—a duet requiring consummate skill in the performers, both of violin and pianoforte. With perfect *nonchalance* and ease, entirely without note, was this well-known piece splendidly rendered, but it was only a preliminary canter. In the grand test-piece, Mendelssohn’s ‘Violin Concerto,’ in which the composer admits of a cadenza, the talented Spaniard introduced passages elaborating after each other the greatest difficulties conceivable for his instrument, each and all of which he executed with ease, refinement and brilliancy; his finish, beautiful legato playing and sweetness of tone is as remarkable as his marvellous brilliancy and execution. Two, all too short solos, ‘Barcarole,’ Chopin, and ‘Scherzo’ (Midsummer Night’s Dream), Mendelssohn, by Madame Berthe Marx, increased her popularity with the audience, and asserted still more plainly her right to a place amongst the first rank of pianists, even in our day, when all countries in Europe are sending us first-rate artistes. Another duet, ‘La fée d’Amour,’ by Joachim Raff, again brought out other excellencies of the players, chief amongst which were the beautiful staccato passages, in which each answers the other, and seems to be vying as to which can display the greater mastery of technique. Again ‘Le Rossignol,’ Liszt; ‘Etude Valse,’ Saint-Saëns were most brilliantly played by Madame Marx, and the audience were so delighted that frantic calls for *encore* which had several times been less urgently made were at last acceded to, and

the talented lady gave an instrumental rendering of 'Wohin,' one of Schubert's songs. But to return to the 'Modern Paganini,' who again played two more solos, 'Nocturne in E flat,' Chopin, arranged by the player, which gave opportunity for exquisite neatness and beauty of tone, and 'Witches' Dance,' Bazzini, as remarkable for marvellous execution and brilliancy. Specialities that struck us in Senor Sarasate's performance were his beautiful *sotto voce* shakes and arpeggios, the crispness of his staccato, and the sweetness of his harmonics. The unanimous verdict pronounced by the large audience was that the great Spanish violinist's unique talents had been by no means over-rated. So great was his attraction, that the audience kept their seats, even after the programme was concluded, in hopes Sarasate would yield to the *encore*. Nor were they disappointed, for although his exertions had already been so great Senor Sarasate acceded to the demand, adding a short piece by Wieniawski ; a marvel of *chic*, vigour and brilliancy, which really did prove the finale of this most enjoyable concert."—*Cambridge Crown*, November 10th.

"Senor Sarasate's playing was a revelation, not merely to ordinary amateurs and people of culture, but to local violinists of no mean capability. Three things are particularly striking in Sarasate's playing ; first, the sweetness and purity of tone, which makes his faintest pianissimos tell with wonderfull effect ; secondly, his marvellous technical skill and power of execution ; and thirdly, the perfection and easy gracefulness of his art."—*Huddersfield Daily Examiner*, October 25th.







Madame BERTHE MARX.



MADAME BERTHE MARX, born in Paris in 1859, is a member of a family that for the last century has been distinguished in different branches of the musical art. Her father, for forty years connected as a violoncellist with the renowned orchestras of the Opera and Conservatoire in the

capital of France, placed her, at the early age of three years, to practice the pianoforte. The child's progress was so rapid as to astonish her relatives and their friends, by whom she was regarded as a veritable 'prodigy'; and this estimate of her abilities was confirmed by the public, when, at five years of age, she made her first appearance at a concert to play in an important classical work. Her success, however, did not blind her parents to the necessity of bestowing on her a thorough education in the art. To carry out this excellent purpose, they, foregoing immediate advantages of a pecuniary nature, kept her to daily studies until she arrived at the age of nine, when she played before Auber, then the director of the Paris Conservatoire, who was so charmed with her skill as to admit her as a pupil without the delay caused by passing through the habitual preliminary examinations—a favour rarely accorded to students. Entering the class of Madame Retz, the girl Berthe gained in succession the prizes awarded for proficiency in *solfège à harmonie*, as well as the medals for piano playing. Eventually she was advanced to Henry Herz's class and became his favourite pupil, and under his guidance obtained, at fifteen years of age, the first prize of the Conservatoire. Being thus thoroughly equipped the young lady started upon a professional career which bids fair to lead to enduring fame. In all the musical centres of France and Belgium she has appeared with ever-increasing success. During a professional visit to Brussels, in 1885, she had the good fortune to play in association with Senor Sarasate, and so struck was the famous artist with her ability, that he declared he had rarely been so well supported in his performances, as he then was by her pianoforte playing. Since that time Madame Berthe Marx has been engaged by Senor Sarasate, to play at some four hundred concerts given by him in continental towns, and was also associated with him in seventy-five concerts held last year in America. It is unnecessary to record her performances in this country, where for the last five years she has appeared at Senor Sarasate's recitals, both in the metropolis and in the provinces.



## Opinions of the Press.

"The accord existing between Senor Sarasate and his companion, Madame Berthe Marx, is absolute, and it is scarcely possible to imagine more beautiful *ensemble* playing than that of the whole Sonata, or of Schubert's Fantasia in C major by which it was followed. The pianist's tone is remarkably fine and sonorous, and her execution is completely satisfactory; her playing of Liszt's Sixth Rhapsody was extremely good, and her neatness of method is very praiseworthy."—*The Times*, June 10th.

"Sarasate has come back. Madame Berthe Marx divided with the incomparable Spaniard the honours of Saturday afternoon at St. James's Hall. And about the honours there was no doubt. What the French call '*frenetique*' applause greeted the artistes on their appearance, from a room packed to the ceiling with a very gaily dressed audience. Sarasate always draws the ladies, and the ladies do not spare their kid gloves for him. Of Berthe Marx it is difficult to speak, except in terms of what may sound like extreme and blind praise. At a time when Paderewski, Carreno, Menter, Stavenhagen and Kleeberg are all 'reciting' in their particular styles, Madame Berthe Marx stands out in her own charming individuality. Her consummate mastery of the keys, effortless execution, a wrist that in its delicate swiftness resembles the motion of a poised insect's wing, an arm that can sweep like a feather or thunder like a sledge-hammer, but which always elicits a perfect tone—all these qualities, combined with a peculiar sensibility all her own, places Madame Berthe Marx in the first rank of modern pianistes, and she has more than confirmed the high opinion we formed of her last year. Sarasate could not have chosen a fitter coadjutor. The two indeed are well matched and well balanced."—*Pall Mall Gazette*.

MADAME BERTHE MARX'S PIANOFORTE RECITAL.—  
"Mdme. Berthe Marx is already a favourite of select London audiences. She held a pianoforte recital at St. James's Hall, under the management of Mr. Vert, on Thursday afternoon (October 23rd), and scored an expected success.



Schubert's 'Fantasie' was interpreted in a thoroughly sympathetic style, and as an exponent of Chopin—no facile task—Mdme. Marx proved her claim to be on a par with other, even masculine, readers of the tremendously difficult texts. Madame Marx chose, for her Chopin pieces, the 'Polish Fantasia' and three Etudes, in G sharp minor D flat, A flat, and A minor. Schumann was not neglected. Mdme Marx played 'Nui tamment,' 'Conta,' 'Hallucinations,' and the 'Étude pour Pédalier.' Other numbers of a well chosen theme were a Presto of Weber, a Toccata of M. Saint-Saëns, a Valse of Zarzyaki, and Tausig's 'Zigeunerweisen.'—*Musical Standard*.

"In these works Senor Sarasate had for a coadjutor Madame Berthe Marx, who exhibited, as on previous occasions, a delightfully finished *technique* and delicate touch. She was also heard alone in solo pieces by Mendelssohn, Chopin and Liszt."—*Sunday Times*, June 8th.

"Madame Berthe Marx is probably the best known French pianiste at present before the public."

"In his other numbers, Senor Sarasate was aided by Madame Berthe Marx, a pianiste of large and sympathetic powers, whose abilities in her part well nigh equalled those of the violinist in his. A Schubert fantasia was the most enjoyable of the duets, and of it the finest movement was the grand allegretto andantino. Madame Marx gave a couple of Chopin studies and a barcarolle by the same composer, but the best of her excerpts was the gipsy piece by Tausig, for which she received an *encore*, and gave the 'Rossignol' (Liszt). Madame Marx is remarkable for the combination of exceptional command over the keyboard, and the poetic sympathy of her interpretations. It is pleasing to note in her playing, an utter absence of those irritating mannerisms which mar the performances of so many pianists, and to mark at the same time the evidence of a true *artiste's* soul in every bar. This wealth of expression and carefully-marked light and shade invariably conduced to a full appreciation on the part of the audience of the composer's intentions. Madame Marx has, further, a very distinctive individuality, which makes her playing all the more pleasurable, and which certainly contributed to her success through the afternoon."—*Liverpool Post*, November 12th.

"As a soloist Madame Marx takes a high position, and her technique was admirably displayed in the Chopin studies. In the ballade one had no great difficulty in weaving a story to fit the delicately executed passages rising from plaintive strains to more joyful phrases, bursting out into pleading earnestness, and finally sinking in the plaintive mood. Zarzycki's valse was touched with light and easy grace, and the Tausig item was distinguished by thoughtful earnestness and facility of execution.—*Glasgow News*.

"Berthe Marx, gave her first pianoforte recital at St. James's Hall last Thursday afternoon, when she played Schubert's 'Fantasie,' Weber's 'Presto,' and several pieces by Schumann, Chopin, &c., with great taste and brilliant execution. Mme. Marx possesses a peculiarly beautiful touch, and is quite above the average of the crowd of pianists who give almost daily 'recitals' during the season. Her rendering of Chopin particularly delighted me, and her quiet unobtrusive manner at the pianoforte, and evident freedom from conceit and self-consciousness greatly added to the charm of the performance.

"The great violinist, Senor Sarasate, gave his promised performance, with the assistance of Madame Berthe Marx, at the Royal Academy of Music last week, when the concert-room was well filled by the directors, professors, students, and patrons of this flourishing institution. Senor Sarasate played Ernst's 'Fantasie on themes from Rossini's 'Otello,' with his usual perfection of style and execution, and afterwards joined Madame Marx in a splendid performance of Schubert's 'Ronde Brilliant, in B minor. Madame Marx, after playing the same composer's 'Impromptu in B flat, introduced a marvellous study by Alkan, a contemporary French composer, whose works are celebrated chiefly for the technical difficulties in which they abound, requiring the best performers to achieve an adequate interpretation of them. Madame Marx's playing of this *tour de force* gained the admiration, and aroused the astonishment, of all present."—*Gentlewoman*, November 1st.

BERTHE MARX.—"This world-renowned pianist is a Parisian by birth. Her genius for piano playing manifested itself in her childhood, and at the age of ten years she was admitted at the Paris Conservatoire. The celebrated Henry Herz was at that time professor of the piano at the institution, and under his care Berthe Marx

soon ripened into a phenomenal player. The distinctions which she won at Paris, secured her numerous engagements in France, Belgium and Switzerland. Since Senor Sarasate introduced her to English audiences, she has never failed to be a strong favourite here. Her style of playing is distinguished as much by its fire and brilliancy, as by its refinement and technique. Berthe Marx has appeared in all the countries of Europe and in America together with Senor Sarasate, and has been welcomed as heartily in London as in Paris or Berlin."—*Berlin Paper*.

"Berthe Marx is truly a marvellous pianiste. We admire in her the sweetness of her touch, as well as her power and purity, the triumphal ease and vigour with which the greatest technical difficulties are overcome, the perfect grace and expression of her playing free from all mannerism, her rhythmic phrasing with wide contrasts of fiery and pathetic singing, and the utmost brilliancy of execution."—*Berlin Paper*.

"Madame Marx gave in all four solos—a barcarolle (Chopin), the Scherzo from Mendelssohn's music to 'A Midsummer Night's Dream,' Liszt's 'La Rossignol,' and a Study in valse form by Saint-Saëns. In all of these the accomplished artist displayed powers of a high order. The dainty sportiveness and crisp clearness of the Scherzo were especially delicious, and in the Study of Saint-Saëns—a veritable *tour de force*—she overcame executive complexities with an ease and certainty which concealed their difficulty."—*Torquay Paper*.

"Madame Berthe Marx, a pianiste of great excellence, was very successful in her rendering of Liszt's 'Fantasie Hongroise,' accompanied by the orchestra, the difficulties of the work being surmounted with apparent ease, the exaggerated mannerisms so apparent in many performers being conspicuous by their absence. We were much struck by her rendering of an etude by Rubinstein."—*Brighton Paper*.

"Madame Marx's perfect command of the keyboard and her refined touch have placed her in the first rank of modern pianists, and also made her a worthy coadjutor of Sarasate, for the two are indeed well matched and well balanced."



"Madame Berthe Marx, whose acquaintance with the piano began when she was three years of age, gained the first prize of the Paris Conservatoire at fifteen. She subsequently appeared with success in the chief towns and cities in France and Belgium, and since 1885 she has been mainly associated with Sarasate, having appeared along with him at upwards of 400 concerts, 75 of which took place in America."

"Madame Marx's two piano solos were of a very high order as indicated in the programme, and received very brilliant rendition at her hands, the ease and vigour with which she triumphantly overcame their many technical difficulties being wonderful. She was recalled several times at the close of each, but only responded after the second one; adding a beautiful etude by Rubinstein."—*Halifax Paper.*

"The pianiste was Madame Berthe Marx, who is generally acknowledged to be in the front rank of players. Though in reputation she was somewhat overshadowed by Sarasate, yet she shared the honours with him, and was genuinely encored. The delicacy of her touch and her manipulative dexterity are features which are prominent in her playing. It is rare at a concert that the interest is sustained as it was on this occasion."

"Madame Marx's solos, all of which were interpreted with fine sympathy and great technical power, were a 'Barcarolle' (Chopin) the scherzo from 'Midsummer Night's Dream' (Mendelssohn), the beautiful 'Rossignol' (Liszt), and a waltz of Saint-Saëns, for which an encore had to be given. Delicacy of touch, clearness of phrasing and sympathy of expression characterised each number, and Madame Marx is to be congratulated on a most successful *début* at these concerts."

"Madame Berthe Marx also proved herself to be a pianist of very high attainments, and her playing was very greatly appreciated by those who heard it. Her brilliant execution of the most difficult passages proved that she had a perfect command over her instrument, while her phrasing gave evidence of her just claim to be considered a true artist. In addition to the pieces mentioned in the programme, Madame Berthe Marx responded by giving an etude by Thalberg."







